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By NOMAD.

AND

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By DELISSA JOSEPH.

TOGETHER WITH

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	M.	F.
141. Absent Minded, Ethiopian farce, 1 act	3	1
73. African Box, burlesque, 2 scenes	5	
107. Africanus Bluebeard, musical Ethiopian burlesque, 1 scene	6	2
113. Ambition, farce, 2 scenes	7	
133. Awful Plot (An) Ethiopian farce, 1a.	3	1
43. Baby Elephant, sketch, 2 scenes	7	1
42. Bad Whiskey, Irish sketch, 1 scene.	2	1
79. Barney's Courtship, musical interlude, 1 act	1	2
40. Big Mistake, sketch, 1 scene	4	
6. Black Chap from Whitechapel, Negro piece	4	
10. Black Chemist, sketch, 1 scene	3	
11. Black-Ey'd William, sketch, 2 scenes	4	1
146. Black Forrest (The), Ethiopian farce, 1 act	2	1
110. Black Magician (De), Ethiopian comicality	4	2
126. Black Statue (The), Negro farce	4	2
127. Blinks and Jinks, Ethiopian sketch.	3	1
128. Bobolino, the Black Bandit, Ethiopian musical farce, 1 act	2	1
120. Body Snatchers (The), Negro sketch, 2 scenes.	3	1
78. Bogus Indian, sketch, 4 scenes	5	2
89. Bogus Talking Machine (The), farce, 1 scene	4	
24. Bruised and Cured, sketch, 1 scene.	2	
108. Charge of the Hash Brigade, comic Irish musical sketch	2	2
148. Christmas Eve in the South, Ethiopian farce, 1 act	6	2
35. Coal Heaver's Revenge, Negro sketch, 1 scene	6	
112. Coming Man (The), Ethiopian sketch, 2 scenes	3	1
41. Cremation, sketch, 2 scenes	8	1
144. Crowded Hotel (The), sketch, 1 sc..	4	1
140. Cupid's Frolics, sketch, 1 scene	5	1
12 Daguerreotypes, sketch, 1 scene	3	
53. Damon and Pythias, burlesque, 2 sc.	5	1
63. Darkey's Stratagem, sketch, 1 scene	3	1
131. Darkey Sleep Walker (The), Ethiopian sketch, 1 scene	3	1
124. Deaf as a Post, Ethiopian sketch	2	
111. Deeds of Darkness, Ethiopian extravaganza, 1 act	6	1
139. Desperate Situation (A), farce, 1 sc.	5	2
50. Draft (The), sketch, 2 scenes	6	
64. Dutchman's Ghost, 1 scene	4	1
95. Dutch Justice, laughable sketch, 1 scene	11	
67. Editor's Troubles, farce, 1 scene	6	
4. Eh? What is it? sketch	4	1
136. Election Day, Ethiopian farce, 2 sc.	6	1
98. Elopement (The), farce, 2 scenes	4	1
52. Excise Trials, sketch, 1 scene	10	1
25. Fellow that Looks like Me, interlude, 1 scene	2	1
88. First Night (The), Dutch farce, 1 act	4	2
51. Fisherman's Luck, sketch, 1 scene.	2	
152. Fun in a Cooper's Shop, Ethiopian sketch	6	
106. Gambrinus, King of Lager Beer, Ethiopian burlesque, 2 scenes	8	1
83. German Emigrant (The), sketch, 1sc.	2	2
77. Getting Square on the Call Boy, sketch, 1 scene	3	
17. Ghost (The), Sketch, 1 act	2	
58. Ghost in a Pawn Shop, sketch. 1 sc.	4	
31. Glycerine Oil, sketch, 2 scenes	3	
20. Going for the Cup, interlude	4	
82. Good Night's Rest, sketch, 1 scene.	3	
130. Go and get Tight, Ethiopian sketch, 1 scene	6	
86. Gripsack, sketch, 1 scene	3	
70. Guide to the Stage, sketch	3	
61. Happy Couple, 1 scene	2	1
142. Happy Uncle Rufus, Ethiopian musical sketch, 1 scene	1	1
23. Hard Times, extravaganza, 1 scene.	5	1
118. Helen's Funny Babies, burlesque, 1 act	6	
3. Hemmed In, sketch	3	1
48. High Jack, the Heeler, sketch, 1 sc.	6	
68. Hippotheatron, sketch	9	
150. How to Pay the Rent, farce, 1 scene	6	
71. In and Out, sketch, 1 scene	2	
123 Intelligence Office (The), Ethiopian sketch, 1 scene	2	1

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PS635 .Z9N799

CAST OF CHARACTERS.

LORD WARTON, *fond, irritable father.*
MABEL, *wilful daughter,*
COSMO D'YNCOURT, *her cousin and lover.*

TIME OF PLAYING—TWENTY-FIVE MINUTES.

SCENERY.

SCENE—Drawing Room in Lord Warton's house.

COSTUMES.

Lord Warton—Gentleman's evening dress: rather precise.
Cosmo D'Yncourt—Naval officer's undress uniform.
Mabel—Rich evening dress; with opera cloak on arm and gloves in hand.

PROPERTIES.

Gold snuff-box, for *Lord Warton.*

THE BLUE STOCKING.

CAST OF CHARACTERS.

GERTRUDE SADHEART.
AMY D'ESPRIT, *her friend.*
HENRY SPENDLOVE.
A SERVANT.

TIME OF PLAYING—TWENTY MINUTES.

SCENERY.

SCENE—A modern interior, with a country outlook.

COSTUMES.

Henry Spendlove—Gentleman's walking suit.
Gertrude—Rather plain, but still handsome attire.
Amy d'Esprit—Fashionable visiting dress.

PROPERTIES.

Books and a watch for Gertrude.

STAGE DIRECTIONS.

R. means Right of Stage, facing the Audience; L. Left; C. Centre; R. C. Right of Centre; L. C. Left of Centre. D. F. Door in the Flat, or Scene running across the back of the Stage; C. D. F. Centre Door in the Flat; R. D. F. Right Door in the Flat; L. D. F. Left Door in the Flat; R. D. Right Door; L. D. Left Door; 1 E. First Entrance; 2 E. Second Entrance; U. E. Upper Entrance; 1, 2 or 3 G. First, Second or Third Groove.

R. R. C. C. L. C. L.

☞The reader is supposed to be upon the stage facing the audience.

"CAUGHT AT LAST."

SCENE—*Drawing-Room in* LORD WARTON'S *House.* LORD WARTON *and* COSMO D'YNCOURT *in earnest conaersation.*

LORD W. (*irritably.*) Of course, I know you are a connection of ours ; I don't dispute that fact. (*Clears his throat after a fussy manner.*) (Erhum! Erhum!) In fact, you are quite justified in calling yourself her cousin—after a fashion, after a fashion (Erhum! Erhum!) (*Gets up, and walks round, &c.*)

COSMO. I've loved Mabel from a boy, sir—my lord.

LORD W. (*Sarcastically*) From the time you were a boy, I presume you mean, (Erhum! Erhum!)

COSMO. (*a little hotly.*) Yes, of course I mean that, and it seems to me incredible that my having come suddenly into 20,000 a year should frustrate my hopes of winning her.

LORD W. It may well do so, but you don't know Mabel; you see, you have been away eight years and you don't know that girl, demme, as she is now. Wilful is only a mild term for her whims and vagaries.

COSMO. She loved me when we parted, or, at least, I had every reason to think so. In fact (*rising, with some temper*) I'm sure she did.

LORD W. (*irritably.*) Well, 'tisn't many men who can speak so 'cock-sure.' Isn't that your nautical term? (Erhum! Erhum!) Why, sir, I tell you she's a very devil of far-fetched ideas and contrarieties, and the older she grows the worst she gets. As to making sure of her favor—ha! ha! ha! I fancy many men have thought that same; but they've found their mistake, sir—they've found their mistake. For my part (*waxing confidential*) I don't mind telling you, Davenant—hum! D'Yncourt—seems odd to call you so—I'm sick of it all; sick of it all. She leads them along, and the blind fools don't see 'tis for her own pleasure for the time, demme, I won't say for her own convenience; but there! women must always have men dangling at their heels, fetching and carying for 'em. They all come to me (Erhum! Erhum!) with the same tale, and she, demme, she only laughs at them and at me into the bargain. All this I tell you, sir, is nothing new to me. I only wish with all my heart she'd marry you and have done with it.

COSMO. (*a shade bitterly.*) If you had said that eight years ago it would have been more to the point.

LORD W. (*coolly.*) Eight years ago, sir, you were young Cos. Davenant, a poor devil of a navigating lieutenant, with something under £100 a year.

COSMO. (*bitterly.*) I see. (*With some warmth.*) And yet you say now that it is no use my coming to you, although you pronounce her fancy free. I confess I do not understand you. Have you laid my offer fairly before her, and explained matters fully, as stated in my letter?

LORD W. Yes, I tell you, and had the letter torn into bits before my face, and laughed at for my pains.

COSMO. (*gloomily.*) I'm convinced she *did* love me. I thought her answer sure.

LORD W. (*taking snuff.*) Nothing's sure in this world, but death and taxes; least of all, a girl's fancy; there is no for ever in *that;* they said— at least, some fellow says—that "a man's for ever is until his fancy changes," so what can you expect from a woman's? (*closes his silver snuffbox with an impatient click.*) Why, they're all weathercocks for fickleness! they're as uustable, they're as unstable—dem it, they're as unstable as—as——

COSMO. (*anxiously.*) What does she say to my accession of fortune, and consequent change of name?

LORD W. (*testily.*) Nothing, nothing. She has a sovereign contempt of money.

COSMO. (*rising, and flinging away his chair impatiently.*) May I see her? I am altogether at sea; there is some confounded mystery in all this.

LORD W. See her? Of course, by all means, and the sooner the better—now, if you like. There is some chance in taking 'em unawares (Erhum! Erhum!) We are going to the opera to-night, and it's quite time I was getting ready. I'll send word to her that's she's wanted; try your luck in person it ought to tell—try it with all your might; you *may* bring her round, but she swears, egad! she'll never marry a rich man. (Erhum! Erhum!) I'm tired of her vagaries. Of course I'm her father, and fond and proud of her, and I don't like (*with some emotion*) to see her throwing away chance after chance, and remaining single at her age, nearly thirty. By Jove! demme, she ought to think herself *lucky* to get such a chance.

COSMO. For heaven's sake! don't put it that way. If you did, no wonder she took it badly, and tore up my cursed letter.

LORD W. Not I. Not I. All this is only between ourselves. "*Entrenous, entrenous,*" as all the second-rate novel writers would say, as if the Queen's English wasn't good enough for 'em to express the little they've got to say in, demme, and a shade too good, I take it, Ha! ha! ha! (*Exit,* L.

Enter MABEL (R,) *in evening dress, with opera cloak and gloves in hand, singing* "Oh, love for a day, a week, a year, But alas for the love that loves al-way," *goes to the glass and views herself, continues humming the air, turns a waltzing step or two, and sees* COSMO. (*Starts.*)

COSMO. Mabel! (*Somewhat frigidly.*)

MABEL. Cosmo!! Oh *dear* Cosmo!!! (*Runs to him, takes his outstretched hand, looking eagerly into his face, with her own half raised, expectantly.* COSMO *remains coolly erect; she recoils shivering, but presently sees he is only putting some severe restraint on himself, when her natural wilfulness and vivacity returns.*) (*Demurely*) You are looking much older, Cosmo.

COSMO. (*awkwardly.*) Yes—I—um—suppose so. I have been roughing it at sea for eight years.

MABEL. *(sighing)* Yes, for eight *long* years.

COSMO. *(impulsively.)* Oh, my darling, my old love, you are more beautiful than ever. I must—I must kiss you this once? at least I have a *cousin's* right.

MABEL. Oh, Cosmo! *(yielding:)* *(then pettishly retracting.)* I *hate* cousinly embraces.

COSMO. You are too heartless. *(desisting.)*

MABEL. *(with archness.)* Nay, Cos. I think it is you who are heartless and—and *(aside)* stupid. *(Looks up into his face, and once more his arms close round her, and his lips would have met hers, but she springs aside with a ringing laugh.)* Oh, dear, dear, I thought that was papa coming. Hark! do you not hear him stampeding about over-head? he's been raging all day in *such* gusts, because I vexed him about a letter.

COSMO. Ah, about D'Yncourt's offer.

MABEL. *(blushing.)* So he has already told you of my sins in that quarter. Of course *you* know that I will never marry so——

COSMO. But why will you not say yes, Mabel, darling?

MABEL. *(gasping.)* Cosmo!!! And you—YOU only come to say *this* to me, after—after all these years! *(stamps her foot with sudden passion.)* But, for all that, know that I will never marry like this. Fancy! a disgusting creature writing such an insulting offer to a woman who does not even know him by sight. I would not marry such a coarse minded brute not even if he were stuffed with tenfold his hateful gold. Now papa just make the best of it, for I will remain single all my—all my wretched miserable life. I wish I had never been born. Cosmo!! You are wretch.

COSMO. I confess I cannot understand you. I thought you loved me.

MABEL. Are you an idiot? Of course I loved you—once *(laughing rather shrilly.)* I don't deny it; occasionally women are such fools, but now——

COSMO. Then why on earth don't you marry me?

MABEL. *(passionately.)* Because now I *hate* you.

COSMO. That's plain at all events.

MABEL. I always speak plainly. *(fumbling with her gloves.)*

COSMO. *(with some amusement.)* Those gloves seem tiresome to get fastened. Shall I help you?

MABEL. Thanks; such ridiculous nonsense putting such quantities of buttons on gloves. *(looks up questioningly into his face, and smiles; he puts his arm round her to get more conveniently at the glove; she does not struggle, but leans against him.)* What a delightful lady's maid you would make; at once a help and a rest. I! should like a maid like you, Cos. *(with provoking coquetry.)* It would be de-li-cious!

COSMO. *(laughing.)* You would like me much better as a husband. Say yes, Mabel, why are you so contrary?

MABEL. Well, really, Cosmo! and you never asked me before. (Erhum! Erhum!) *(heard outside, both start apart.)*

Enter LORD W., L.

LORD W. Well, Cosmo? Have you surrendered: has she come to her senses?

MABEL. As if I had ever been out of them, papa.

LORD W. Well, it's a long lane that has no turning. I'm sure I

hope you both be happy; and so this is the why you have stayed single all this time, miss. (*kissing her.*)

MABEL. Of course it is.

LORD W. All for a rascally young sailor.

MABEL. Hush, papa.

LORD W. (Erhum! Erhum!) Well, he can't think 'tis for his sudden accession of fortune you have married him, anyhow.

MABEL. (*wonderingly.*) Have you had some good fortune, Cos?

COSMO. I begin now to think I have, but I don't understand. I thought you despised my fortune.

MABEL. Oh dear, no.

COSMO. And declined me with scorn, and now you seem——I confess I am in the dark very much still.

MABEL. Are you not poor now, then?

COSMO. No, rather not, but your father said you would not listen to reason—said you would never marry a rich man.

MABEL. "Circumstantium alterum casum."

COSMO. (*laughing in spite of himself.*) And that you tore up my letter, and all that, don't you know.

LORD W. (*aside*) dem it, why they're all at sea now.

MABEL. What on earth do you mean, Cosmo. Has eight years of sea and some wretched prize money, or something, turned your brain. It was Mr. D'Yncourt's letter I tore up, and I'd tear him up too if I could, because—I loved you.

COSMO. (*mystified, but delighted.*) But *I am* D'Yncourt.

MABEL. You!! Cosmo Davenant the rich D'Yncourt?

COSMO. Of course. I had to take the name with the money.

MABEL. And I never knew!

COSMO. Why, sir, (*turning angrily to* LORD WARTON) you cannot have explained.

MABEL. (*aside.*) I hate to do a thing I've said I wouldn't do, and I've sworn I'd never marry a rich man. I feel like a rat caught in a trap.

LORD W. (*testily.*) Of course I explained, of course I did; but she was so infernally hasty, she couldn't have listened; she always rushes off at a tangent; she couldn't have listened.

MABEL. Now, papa, you know that if I did not listen enough to understand it is your own fault entirely; you know it is such an old tale; you have always been pestering me to marry some wretched bothering creature for his money, and I never will marry a rich man (*pettishly,*) so there!

COSMO. (*in alarm.*) Surely you will unsay that now, Mabel.

MABEL. No I will not. I am deceived all round; you can go away (*stamping her foot.*)

LORD W. (Erhum! Erhum!) I told you she was full of whims and vagaries.

COSMO. Mabel!! You can never be so cruel—so stubborn.

MABEL. (*haughtily.*) Will you go away, sir?

COSMO. Oh, certainly; I begin to think, with your father, that you do not quite know what you do want. (*turns to leave her.*)

MABEL. (*dolefully, and in tears.*) Yes—I—do—know—what—I—want (*half sobbing.*) I want—a—husband—who'll—who'll——

COSMO. (*rushing back.*) Yes, Mabel.

MABEL. Who'll——

COSMO. Well? Speak, darling.

MABEL. Who'll be kind to me, and—and——
COSMO. For heaven's sake, *what?*
MABEL. Who'll—kiss me, cousin.
LORD W. (*exultant.*) It's all right, you see. (Erhum! Erhum!)

CURTAIN.

THE BLUE STOCKING.

SCENE—*A Modern Interior, with a Country outlook.*

(GERTRUDE SADHEART *discovered alone, seated listlessly, and surrounded by books.*)

GERT. (*looking at watch.*) Four o'clock! Six hours more of another weary day before me, with the self-same problem still haunting me: the problem how best to forget my grief. Forget! (*laughing scornfully.*) What mockery to dream of forgetting that which has made itself part of my nature. I pine for my love—false though he has shown himself, and shall pine and pine until *he* returns, or *I* die!

(*A knock at the door.*)

GERT. Come in!

(*Enter* AMY D'ESPRIT.)

AMY. They told me I should find you up here. I've just run up to see if I could cheer you a little bit, Gerty.

GERT. You're really kind.

AMY. You're such a sad girl. I can't make you out. You're clever and good-looking and well off, and yet you're always *so* sad and *so* quiet. (*mimicking* GERTRUDE'S *languor.*)

GERT. My dear Amy, you would be sad and quiet too, if you labored under a grief such as mine.

AMY. I have often wondered, Gerty, what this all-absorbing grief of yours is.

GERT. Have they never told you, then?

AMY. Never.

GERT. The world is not generally so remiss in retailing peoples' troubles.

AMY. Nor are girls, as a rule, as abstaining as I have been in asking about peoples' troubles.

GERT. Ah, you sly girl; if the truth were told, you are burning to know my melancholy little story.

AMY. My curiosity is certainly not *lessened* by my abstinence.

GERT. I know you are the kindest of girls, and that I am sure of your sympathy.

AMY. You have never given me the chance of showing whether I'm kind or not, but if you'll confide in me I can promise you my sympathy.

GERT. Well, then, make yourself comfortable. (*Pointing to chair.*)

AMY. (*laughingly.*) And prepare my pocket-handkerchief?

GERT. (*sadly.*) There is time enough for that, Amy, when your own turn comes.

AMY. (*mock-startled.*) But I hope it never may.

GERT. And I pray it never will!

AMY. Before you begin, let me make a guess.

GERT. Why not?

AMY. Is *love* an element of your grief?

GERT. What a question, child What sentiment in woman is not founded on love? And mine was *indeed* love: pure, earnest, absorbing; a first, and an only love!

AMY. And *who* was the happy man?

GERT. You never knew him. Poor Harry! Would that you had, and you could better appreciate my disappointment.

AMY. But how can you look for my appreciation when you have not told me anything yet?

GERT. It is a short story, as most sad stories are. Harry and I were brought up together as children; we loved one another as children; we loved one another as youth and maiden. At least, I *thought* so, and——I still hope so. But after years of mutual protestation Harry one day suddenly left our neighborhood. No one knew the why nor the wherefore. Some said to seek a fortune in business; others, that he had an intrigue in the village, from which he wished to escape. But that is calumny—base calumny. Be it what it may, no one has ever heard from him since; it is now five years since he left me. I fear he is dead; he could not be alive and keep such cruel silence. If he is dead (I shudder to speak the word!) my love will outlive him. *That* will die only with myself!

AMY. If you believe this person to be dead you should try to forget him.

GERT. That is impossible.

AMY. You should throw off thoughts of the past, and, as you are still young, make for yourself a new and a brighter future!

GERT. Impossible! It is the utmost I can do to make time pass tolerably. My only solace I find in study. My books are my only resource. Whilst I read, I forget. When I cease, all my sad memories rush back to me with double force. I am a listless reader, for beyond seeking a change, I read with no purpose. But I am an earnest reader, nevertheless.

AMY. *Too* earnest, by far! Too much reading is as bad as an overdose of medicine. Living in books is all very well, but you live in the world, the bright and lively world, and must be up and doing, and *see* the world, not simply read of it. Why, Gerty, what do you think the people out of doors call you.

GERT. Something unkind, I have no doubt.

AMY. Well, it isn't exactly nice, but it isn't so very unkind, either. They call you "the Blue Stocking."

GERT. I don't think the cap fits.

AMY. You should rather say *the stocking!*

GERT. Typical blue-stockings are old maids who are too ugly to be loved, and, therefore, make husbands of their books.

AMY. Not always. Sometimes they make husbands of the crotchety old professors round whom they gather.

GERT. Then there used to be another sort of blue-stocking: the blue-stocking of Pope's time. They were the first of the species. They were often handsome, and often *had* husbands—and lovers too.

AMY. Then you've been reading up the subject, Miss Gerty?

GERT. By one of those curious coincidences I just came across a paper on the subject, in a recent book of miscellanies.

AMY. Speaking of recent books, have you read the latest novel?

GERT. What is it called?

AMY. "Love in Exile."

GERT. What a strange title! It quite takes my fancy.

AMY. And I am sure the *story* will. Shall I give you a sketch of the plot?

GERT. No, I think not, or you will destroy the interest.

AMY. Well, do you know it has a wonderful similarity to your own tale; only it recounts both sides of the story.

GERT. How do you mean?

AMY. It tells what the young man was *doing*, while the girl was simply *pining*.

GERT. Oh, how I shall devour it! I am quite in a hurry to begin.

AMY. (*rising.*) Then you won't mind my saying good-bye?

GERT. But you haven't given me the book.

AMY. (*laughing, and taking book out of satchel, and handing it to* GERTRUDE.) I am a regular woman. I come with a purpose, and go away without accomplishing it.

GERT. (*who had risen, and who had just commenced carelessly turning over the pages of the book, now falls back with a scream.*) Oh, heaven! this is too much.

AMY. (*running to* GERTRUDE, *and in alarm.*) What can be the matter, dear?

GERT. You have indeed accomplished more than you came to do.

AMY. What do you mean, Gerty? Relieve my distress!

GERT. Read the title-page of that book.

AMY. (*takes up book wonderingly, and finding the title-page, reads,* staccato, *and in an inquiring voice.*) "'Love in Exile,' a Novel, in One Volume, by Henry Spendlove, 1881."

GERT. That is it! Henry Spendlove is my dear, dear lover; and he lives, as the date shows. Thank God, he lives!

AMY. What a strange discovery! How happy I am that I came here to-day!

GERT. How can I thank you, Amy?

AMY. By *ceasing* to thank me.

(*Enter* SERVANT.)

SERVANT. A gentleman wishes to see Miss Sadheart, but refuses to give his name.

GERT. It is Harry, I know, I am sure.

(HARRY SPENDLOVE *rushes in from behind Servant, runs towards* GERTRUDE, *and clasps her in his arms.*)

HARRY. It is indeed he, my dear Gerty. It is Harry come back to ask forgiveness, and——your hand: to ask the treasure he could not claim five years ago, because he could have brought its fair possessor only that love in a cottage which too often ends in love in a poor-house.

GERT. But why did you leave us, Harry, without a word, and keep us all this time without a line?

HARRY. I went away to try and make myself a position. I was goaded into such suddeness of action by the taunts of a rival, who, I thank heaven, has not displaced me. I determined that if I failed you should never hear from me again. As I am here you know I have succeeded.

GERT. And what have you been doing all this time, Harry.

HARRY. I went to a large city, and became a newspaper drudge. The happy thought one day occurred to me to try and compensate myself, in a small degree, for the sadness our long separation gave me by writing the story of our divided loves, hiding our identities under fictional names. The publication of this novel by an hitherto unknown author created a *furore* among the critics by reason of what they were good enough to call its truthful intensity and pathos. They did not know that its pathos was wrung from my heart; that I was describing a faithfulness such as I knew was yours—a faithfulness as you know has ever been mine. I could not *help* the truthfulness of my story. I drew from life; I told the world what my heart told me.

AMY. (*humorously.*) Yours was a *practical* devotion, sir?

HARRY. (*looking to* GERTRUDE *with some confusion.*) I—that is—I really didn't—

GERT. (*coming to the rescue.*) This is my kind friend, Amy d'Esprit (*they bow*) who has so often brought me her kind presence in the hour of my grief. She has a right to be here in the hour of my joy.

HARRY. (*observing book.*) Hallo, why here's my book!

GERT. Yes, that is another instance of Amy's kindness. And the accident of my finding your name on the title-page prepared me for the delightful shock of your return.

HARRY. You will read my book, Gerty, of course?

GERT.—I will read your book, Harry. I will read all your books. And among your books you shall be as my bible. I shall henceforth restrict myself to reading your heart, and to studying your comfort, for from this day I shall cease to be

"A BLUE STOCKING."

CURTAIN.

DE WITT'S ACTING PLAYS.

☞ Please notice that nearly all the Comedies, Farces and Comediettas in the following List of "DE WITT'S ACTING PLAYS" are very suitable for representation in small Amateur Theatres and on Parlor Stages, as they need but little extrinsic aid from complex scenery or expensive costumes. They have attained their deserved popularity by their droll situations, excellent plots, great humor and brilliant dialogues, no less than by the fact that they are the most perfect in every respect of any edition of plays ever published either in the United States or Europe, whether as regards purity of text, accuracy and fullness of stage directions and scenery, or elegance of typography and clearness of printing.

*** In ordering please copy the figures at the commencement of each piece, which indicate the number of the piece in "DE WITT'S LIST OF ACTING PLAYS."

☞ Any of the following Plays sent, postage free, on receipt of price—***Fifteen Cents*** each.

☞ The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. male; F. female.

		M.	F.
75.	Adrienne, drama, 3 acts	7	3
231.	All that Glitters is not Gold, comic drama, 2 acts	6	3
308.	All on Account of a Bracelet, comedietta, 1 act	2	2
114.	Anything for a Change, comedy, 1 act	3	3
167.	Apple Blossoms, comedy, 3 acts	7	3
93.	Arca Belle, farce, 1 act	3	2
40.	Atchi, comedietta, 1 act	3	2
89.	Aunt Charlotte's Maid, farce, 1 act.	3	3
158.	Aunt Dinah's Pledge, temperance drama, 2 acts	6	3
237.	Bachelor's Box (La Petite Hotel), comedietta, 1 act	4	1
166.	Bardell vs. Pickwick, sketch, 1 act.	6	2
310.	Barrack Room (The), comedietta, 2a.	6	2
41.	Beautiful Forever, farce, 1 act	2	2
141.	Bells (The), drama, 3 acts	9	3
223.	Betsey Baker, farce, 1 act	2	2
67.	Birthplace of Podgers, farce, 1 act.	7	3
36.	Black Sheep, drama, 3 acts	7	5
279.	Black-Eyed Susan, drama, 2 acts.	14	2
296.	Black and White, drama, 3 acts	6	3
160.	Blow for Blow, drama, 4 acts	11	6
179.	Breach of Promise, drama, 2 acts.	5	2
25.	Broken-Hearted Club, comedietta.	4	8
70.	Bonnie Fish Wife, farce, 1 act	3	1
261.	Bottle (The), drama, 2 acts	11	6
226.	Box and Cox, Romance, 1 act	2	1
24.	Cabman No. 93, farce, 1 act	2	2
199.	Captain of the Watch, comedietta, 1 act	6	2
1.	Caste, comedy, 3 acts	5	3
175.	Cast upon the World, drama, 5 acts.	11	5
55.	Catharine Howard, historical play, 3 acts	12	5
69.	Caught by the Cuff, farce, 1 act	4	1
80.	Charming Pair, farce, 1 act	4	3
65.	Checkmate, comedy, 2 acts	6	5
68.	Chevalier de St. George, drama, 3a.	9	3
219.	Chimney Corner (The), domestic drama, 3 acts	5	2
76.	Chops of the Channel, farce, 1 act.	3	2
205.	Circumstances alter Cases, comic operetta, 1 act	1	1
149.	Clouds, comedy, 4 acts.	8	7
121.	Comical Countess, farce, 1 act	3	1
222.	Cool as a Cucumber, farce, 1 act	3	2
248.	Cricket on the Hearth, drama, 3 acts	8	6
107.	Cupboard Love, farce, 1 act	2	1
152.	Cupid's Eye-Glass, comedy, 1 act.	1	1
52.	Cup of Tea, comedietta, 1 act	3	1
148.	Cut Off with a Shilling, comedietta, 1 act	2	1
113.	Cyril's Success, comedy, 5 acts	10	4
20.	Daddy Gray, drama, 3 acts	8	4
286.	Daisy Farm, drama, 4 acts	10	4
4.	Dandelion's Dodges, farce, 1 act.	4	2
22.	David Garrick, comedy, 3 acts	8	3
275.	Day After the Wedding, farce, 1 act	4	2
96.	Dearest Mamma, comedietta, 1 act.	4	3
16.	Dearer than Life, drama, 3 acts	6	5
58.	Deborah (Leah), drama, 3 acts	7	6
125.	Deerfoot, farce, 1 act	5	1
71.	Doing for the Best, drama, 2 acts.	5	3
142.	Dollars and Cents, comedy, 3 acts.	9	4
204.	Drawing Room Car (A), comedy, 1 act	2	1
21.	Dreams, drama, 5 acts	6	3
260.	Drunkard's Warning, drama, 3 acts	6	3
240.	Drunkard's Doom (The), drama, 2a.	15	5
263.	Drunkard (The), drama, 5 acts.	13	5
186.	Duchess de la Valliere play, 5 acts.	6	4
242.	Dumb Belle (The), farce, 1 act	4	2
47.	Easy Shaving, farce, 1 act	5	2
283.	E. C. B. Susan Jane, musical burlesque, 1 act	8	1
202.	Eileen Oge, Irish drama, 4 acts	11	3
315.	Electric Love, farce, 1 act	1	1
297.	English Gentleman (An), comedy-drama, 4 acts	7	4
200.	Estranged, operetta, 1 act	2	1
135.	Everybody's Friend, comedy, 3 acts	6	5
230.	Family Jars, musical farce, 2 acts.	5	2
103.	Faust and Marguerite, drama, 3 acts	9	7
9.	Fearful Tragedy in the Seven Dials, interlude, 1 act	4	1
128.	Female Detective, drama, 3 acts	11	4
101.	Fernande, drama, 3 acts	11	10
99.	Fifth Wheel, comedy, 3 acts	10	2
262.	Fifteen Years of a Drunkard's Life, melodrama, 3 acts	13	4
145.	First Love, comedy, 1 act	4	1
102.	Foiled, drama, 4 acts	9	3
88.	Founded on Facts, farce, 1 act	4	2

DE WITT'S ACTING PLAYS.—Continued.

		M.	F.
259.	Fruits of the Wine Cup, drama, 3 cts	6	3
192.	Game of Cards (A), comedietta, 1a..	3	1
74.	Garrick Fever, farce, 1 act.....	7	4
53.	Gertrude's Money Box, farce, 1 act.	4	2
73.	Golden Fetters (Fettered), drama, 3.	11	4
30.	Goose with the Golden Eggs, farce, 1 act.....	5	3
131.	Go to Putney, farce, 1 act	4	3
276.	Good for Nothing, comic drama, 1a.	5	1
306.	Great Success (A), comedy, 3 acts..	8	5
277.	Grimshaw, Bagshaw and Bradshaw, farce, 1 act.....	4	2
203.	Heir Apparent (The), farce, 1 act...	5	1
241.	Handy Andy, drama, 2 acts.....	10	3
28.	Happy Pair, comedietta, 1 act.....	1	1
151.	Hard Case (A), farce, 1 act.....	2	
8.	Henry Dunbar, drama, 4 acts.....	10	3
180.	Henry the Fifth, hist. play, 5 acts..	38	5
303.	Her Only Fault, comedietta, 1 act..	2	2
19.	He's a Lunatic, farce, 1 act.....	3	2
60.	Hidden Hand, drama, 4 acts.....	5	5
191.	High C, comedietta, 1 act	3	3
246.	High Life Below Stairs, farce, 2 acts.	9	5
301.	Hinko, romantic drama, 6 acts.....	12	7
224.	His Last Legs, farce, 2 acts.....	5	3
187.	His Own Enemy, farce, 1 act.....	5	1
174.	Home, comedy, 3 acts..	4	3
211.	Honesty is the Best Policy, play, 1.	2	
64.	Household Fairy, sketch, 1 act. ...	1	1
190.	Hunting the Slippers, farce, 1 act..	4	1
197.	Hunchback (The), play, 5 acts.....	13	2
225.	Ici on Parle Francais, farce, 1 act...	3	4
252.	Idiot Witness, melodrama, 3 acts...	6	1
18.	If I had a Thousand a Year, farce, 1	4	3
116.	I'm not Mesilf at all, Irish stew, 1a.	3	2
129.	In for a Holiday, farce, 1 act.....	2	3
159.	In the Wrong House, farce, 1 act...	4	2
278.	Irish Attorney (The), farce, 2 acts..	8	2
282.	Irish Broom Maker, farce, 1 act....	9	3
273.	Irishman in London, farce, 1 acts..	6	3
243.	Irish Lion (The), farce, 1 act.....	8	3
271.	Irish Post (The), drama, 1 act.....	9	3
244.	Irish Tutor (The), farce, 1 act	5	2
270.	Irish Tiger (The), farce, 1 act.....	5	1
274.	Irish Widow (The), farce, 2 acts....	7	1
122.	Isabella Orsini, drama, 4 acts.....	11	4
177.	I Shall Invite the Major, comedy, 1	4	1
100.	Jack Long, drama, 2 acts	9	2
299.	Joan of Arc, hist. play, 5 acts.....	26	6
139.	Joy is Dangerous, comedy, 2 acts..	3	3
17.	Kind to a Fault, comedy, 2 acts....	6	4
233.	Kiss in the Dark (A), farce, 1 act....	2	3
309.	Ladies' Battle (The), comedy, 3 acts	7	2
86.	Lady of Lyons, play, 5 acts.....	12	5
137.	L'Article 47, drama, 3 acts..	11	5
72.	Lame Excuse, farce, 1 act.....	4	2
144.	Lancashire Lass, melodrama, 4 acts.	12	3
34.	Larkins' Love Letters, farce, 1 act..	3	2
189.	Leap Year, musical duality, 1 act....	1	1
253.	Lend Me Five Shillings, farce, 1 act	5	3
111.	Liar (The), comedy, 2 acts.....	7	2
119.	Life Chase, drama, 5 acts.....	14	5
239.	Limerick Boy (The), farce, 1 act....	5	2
48.	Little Annie's Birthday, farce, 1 act.	2	4
32.	Little Rebel, farce, 1 act	4	3
164.	Little Ruby, drama, 3 acts.....	6	6
295.	Little Em'ly, drama, 4 acts	8	8
165.	Living Statue (The), farce, 1 act....	3	2
228.	Loan of a Lover (The), vaudeville,	1. 4	1

		M.	F.
109.	Locked in, comedietta, 1 act.....	1	2
85.	Locked in with a Lady, sketch.....	1	1
87.	Locked Out, comic scene.....	1	1
143.	Lodgers and Dodgers, farce, 1 act..	4	2
212.	London Assurance, comedy, 5 acts.	10	3
291.	M. P., comedy, 4 acts.....	7	2
210.	Mabel's Manœuvre, interlude, 1 act	1	3
163.	Marcoretti, drama, 3 acts..	10	3
154.	Maria and Magdalena, play, 4 acts..	8	6
63.	Marriage at any Price, farce, 1 act..	5	3
249.	Marriage a Lottery, comedy, 2 acts.	3	4
208.	Married Bachelors, comedietta, 1a..	3	2
39.	Master Jones' Birthday, farce, 1 act	4	2
7.	Maud's Peril, drama, 4 acts.....	5	3
49.	Midnight Watch, drama, 1 act.....	8	2
15.	Milky White, drama, 2 acts.....	4	2
46.	Miriam's Crime, drama, 3 acts.....	5	2
51.	Model of a Wife, farce, 1 act.....	3	2
302.	Model Pair (A), comedy, 1 act.....	2	2
184.	Money, comedy, 5 acts	17	3
250.	More Blunders than One, farce, 1a.	4	3
312.	More Sinned against than Sinning, original Irish drama, 4 acts.....	11	
234.	Morning Call (A), comedietta, 1 act.	1	1
108.	Mr. Scroggins, farce, 1 act.....	3	3
188.	Mr. X., farce, 1 act.....	3	3
169.	My Uncle's Suit, farce, 1 act.....	4	1
216.	My Neighbor's Wife, farce, 1 act....	3	3
236.	My Turn Next, farce, 1 act.....	4	3
193.	My Walking Photograph, musical duality, 1 act.....	1	1
267.	My Wife's Bonnet, farce, 1 act.....	3	4
130.	My Wife's Diary, farce, 1 act.....	3	1
92.	My Wife's Out, farce, 1 act.....	2	2
218.	Naval Engagements, farce, 2 acts...	4	2
140.	Never Reckon your Chickens, etc., farce, 1 act..	3	4
115.	New Men and Old Acres, comedy, 3	8	5
2.	Nobody's Child, drama, 3 acts.....	18	3
57.	Noemie, drama, 2 acts.....	4	4
104.	No Name, drama, 5 acts.....	7	5
112.	Not a bit Jealous, farce, 1 act	3	3
298.	Not if I Know it, farce, 1 act.....	4	4
185.	Not so bad as we Seem, play, 5 acts.	13	3
84.	Not Guilty, drama, 4 acts.. 10		6
117.	Not such a Fool as he Looks, drama, 3 acts.....	5	4
171.	Nothing like Paste, farce, 1 act....	3	1
14.	No Thoroughfare, drama, 5 acts....	13	6
300.	Notre Dame, drama, 3 acts.....	11	8
269.	Object of Interest (An), farce, 1 act.	4	3
268.	Obstinate Family (The), farce, 1 act.	3	3
173.	Off the Stage, comedietta, 1 act....	3	3
227.	Omnibus (The), farce, 1 act..... ..	5	4
176.	On Bread and Water, farce, 1 act...	1	2
254.	One Too Many, farce, 1 act.....	4	2
33.	One Too Many for Him, farce, 1 act	2	3
3.	£100,000, comedy, 3 acts.....	8	4
90.	Only a Halfpenny, farce, 1 act.....	2	2
170.	Only Somebody, farce, 1 act.....	4	2
289.	On the Jury, drama, 4 acts.	5	5
97.	Orange Blossoms, comedietta, 1 act	3	3
66.	Orange Girl, drama, 4 acts.....18		4
209.	Othello, tragedy, 5 acts.....16		2
172.	Ours, comedy, 3 acts.....	6	3
94.	Our Clerks, farce, 1 act	7	5
45.	Our Domestics, comedy-farce, 2 acts	6	6
155.	Our Heroes, military play, 5 acts...	24	5
178.	Out at Sea, drama, 5 acts.....	17	5

DE WITT'S ACTING PLAYS.—Continued.

		M.	F.
147.	Overland Route, comedy, 3 acts	11	5
305.	Pair of Shoes (A), farce, 1 act	4	3
285.	Partners for Life, comedy, 3 acts	7	4
156.	Peace at any Price, farce, 1 act	1	1
82.	Peep o' Day, drama, 4 acts	12	4
127.	Peggy Green, farce, 1 act	3	10
23.	Petticoat Parliament, extravaganza, 1 act	15	24
293.	Philomel, romantic drama, 3 acts	6	4
62.	Photographic Fix, farce, 1 act	3	2
61.	Plot and Passion, drama, 3 acts	7	2
138.	Poll and Partner Joe, burlesque, 1a.	10	3
217.	Poor Pillicoddy, farce, 1 act	2	3
110.	Poppleton's Predicaments, farce, 1a.	3	6
50.	Porter's Knot, drama, 2 acts	8	2
59.	Post Boy, drama, 2 acts	5	3
95.	Pretty Horse-Breaker, farce	3	10
280.	Pretty Piece of Business (A), comedy, 1 act	2	3
181.	182. Queen Mary, drama, 4 acts	37	9
196.	Queerest Courtship (The), comic operetta, 1 act	1	1
255.	Quiet Family, farce, 1 act	4	4
157.	Quite at Home, comedietta, 1 act	5	2
132.	Race for a Dinner, farce, 1 act	10	
237.	Regular Fix (A), farce, 1 act	6	4
183.	Richelieu, play, 5 acts	12	2
38.	Rightful Heir, drama, 5 acts	10	2
77.	Roll of the Drum, drama, 3 acts	8	4
316.	Romeo on the Gridiron (A), monologue, for a lady		1
195.	Rosemi Shell, burlesque, 4 scenes	6	3
247.	Rough Diamond (The), farce, 1 act.	6	3
194.	Rum, drama, 3 acts	7	4
13.	Ruy Blas, drama, 4 acts	12	4
229.	Sarah's Young Man, farce, 1 act	3	3
158.	School, comedy, 4 acts	6	6
201.	School for Scandal, comedy, 5 acts.	13	4
264.	Scrap of Paper (A), comic drama, 3a.	6	6
79.	Sheep in Wolf's Clothing, drama, 1a	7	5
203.	She Stoops to Conquer, comedy, 5a.	15	4
37.	Silent Protector, farce, 1 act	3	2
35.	Silent Woman, farce, 1 act	2	1
313.	Single Married Man (A), comic operetta, 1 act	6	2
43.	Sisterly Service, comedietta, 1 act.	7	2
6.	Six Months Ago, comedietta, 1 act.	2	1
221.	Slasher and Crasher, farce, 1 act.	5	2
10.	Snapping Turtles, duologue, 1 act.	1	1
26.	Society, comedy, 3 acts	16	5
207.	Sold Again, comic operetta, 1 act.	3	1
304.	Sparking, comedietta, 1 act	1	2
78.	Special Performances, farce, 1 act.	7	3
215.	Still Waters Run Deep, comedy, 3a.	9	2
256.	Sweethearts, dramatic contrast, 2a.	2	2
232.	Tail (Tale) of a Shark, musical monologue, 1 scene		1
31.	Taming a Tiger, farce, 1 act	3	
150.	Tell-Tale Heart, comedietta, 1 act.	1	2
120.	Tempest in a Teapot, comedy, 1 act	2	1
257.	Ten Nights in a Bar Room, drama, 5 acts	8	
146.	There's no Smoke without Fire, comedietta, 1 act	1	2
83.	Thrice Married, personation piece, 1 act	6	1
245.	Thumping Legacy (A), 1 act	7	1
251.	Ticket of Leave Man, drama, 4 acts.	9	3
42.	Time and the Hour, drama, 3 acts.	7	3
27.	Time and Tide, drama, 4 acts	7	5
133.	Timothy to the Rescue, farce, 1 act	4	2
153.	'Tis Better to Live than to Die, farce, 1 act	2	1
134.	Tompkins the Troubadour, farce, 1.	3	2
272.	Toodles (The), drama, 2 acts	10	2
235.	To Oblige Benson, comedietta, 1 act	3	2
238.	Trying It On, farce, 1 act	3	3
29	Turning the Tables, farce, 1 act.	5	3
214.	Turn Him Out, farce, 1 act	3	2
168.	Tweedie's Rights, comedy, 2 acts.	4	2
126.	Twice Killed, farce, 1 act	6	3
234.	'Twixt Axe and Crown, play, 5 acts.	24	13
198.	Twin Sisters, comic operetta, 1 act.	2	2
265.	Two Bonnycastles, farce, 1 act	3	3
220.	Two Buzzards (The), farce, 1 act	3	2
56.	Two Gay Deceivers, face, 1 act	3	
123.	Two Polts, farce, 1 act	4	4
288.	Two Roses (The), comedy, 3 acts	7	4
292.	Two Thorns (The), comedy, 4 acts.	9	4
294.	Uncle Dick's Darling, drama, 3 acts	6	5
162.	Uncle's Will, comedietta, 1 act	2	1
106.	Up for the Cattle Show, farce, 1 act	6	2
81.	Vandyke Brown, farce, 1 act	3	3
317.	Veteran of 1812 (The), romantic military drama, 5 acts	12	2
124.	Volunteer Review, farce, 1 act	6	6
91.	Walpole, comedy in rhyme	7	2
118.	Wanted, a Young Lady, farce, 1 act.	2	1
281.	Wanted, One Thousand Spirited Young Milliners for the Gold Regions, farce, 1 act	3	7
44.	War to to the Knife, comedy, 3 acts	5	4
311.	What Tears can do, comedietta, 1a.	3	2
105.	Which of the Two? comedietta, 1a.	2	10
266.	Who Killed Cock Robin? farce, 2a.	2	2
98.	Who is Who? farce	3	2
12.	Widow Hunt, comedy, 3 acts	4	4
213.	Widow (The), comedy, 3 acts	7	6
5.	William Tell with a Vengeance, burlesque	8	2
314.	Window Curtain, monologue		1
	Circumstantial Evidence "	1	
136.	Woman in Red, drama, 4 acts	6	8
161.	Woman's Vows and Masons' Oaths, drama, 4 acts	10	4
11.	Woodcock's Little Game, farce, 2a.	4	4
290.	Wrong Man in the Right Place (A), farce, 1 act	2	3
54.	Young Collegian, farce, 1 act	3	2

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